

PRESENTATION OF ASSESSMENT TOOLS FOR EVALUATING CREATIVE LEARNING

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INTRODUCTION

Evaluating creative learning is a complex field and does not lend itself easily to standard, objective testing. At the same time, the concept of creativity is multidimensional, which can cause evaluators to arrive at a variety of interpretations. We should add that there are other problems associated with the evaluation of creative learning, in particular, the subjective aspect of professional judgment and the difficulty of properly defining evaluation criteria associated with creativity in complex productions.

That said, creative learning can be evaluated through competency-based evaluation. For instance, professional judgment-related processes, such as evaluation grids with criteria and descriptive scales² can help to reduce the weight of subjectivity.

Using this framework, our research-development project enabled us to produce tools to evaluate creative learning. These tools are presented at the end of this document. Our research, conducted in three study programs at Cégep Marie-Victorin (Visual Arts, Special Education and Fashion Design), is based on the concept of creativity model as defined by Filteau (2012).

The analysis and interpretation of the data gathered in the course of this research allowed us to formulate eleven generic criteria for evaluating creative learning. Based on these criteria, we were able to construct an evaluation grid using three comprehensive descriptive scales that account for the creative **product**, the creative **process** and the creative **person/discourse** (called the “3P” in this document). In total, this document contains five assessment tools:

Creative learning assessment tools	Page
a) Generic criteria for evaluating creative learning	11
b) Comprehensive descriptive scale and glossary: Creative PRODUCT	12-13
c) Comprehensive descriptive scale and glossary: Creative PROCESS	14-15
d) Comprehensive descriptive scale and glossary: Creative PERSON /DISCOURSE	16-17
e) Example of an adapted comprehensive descriptive scale with three criteria	18

¹ Translation of the original French text *Présentation des outils pour l'évaluation des apprentissages en créativité* was made possible through Entente Québec-Canada.

² A descriptive scale comprises statements describing various levels to be reached. It is often accompanied by scores associated with each of the levels, for instance, excellent, very good, satisfactory, etc.

Validation of the tools we developed highlighted their usefulness in supporting professional judgment in summative evaluation and formative assessment of creativity. Research participants agreed that the tools developed constitute a basis for teachers to make progress with their assessment practices during complex productions that require students to demonstrate creativity. The purpose of this introductory text is to provide teachers with a means of facilitating their understanding of the tools resulting from our research, so that they can reflect on how they can adapt them to their subject area.

GENERIC EVALUATION CRITERIA

The eleven generic criteria enabling evaluation of creative learning comprise indicators and qualities. The indicator for a criterion refers to a behaviour or an element of a performance or a process. It provides information about the progress or completion of learning. It is therefore an observable, measurable element. The quality of a criterion marks the expectations associated with the indicator. Quality nuances and ascribes value to the indicator.

The eleven generic criteria on page 11 are grouped together based on the 3P: creative **product** (4), creative **process** (4) and creative **person/discourse** (3). The table below provides a summary presentation of them. A legend was designed to facilitate the reading of the evaluation criteria. Text in **bold type** denotes the **indicator** for the criterion. Text in *italics* denotes the *quality* of the criterion.

Evaluation of the 3P	Indicators and <i>qualities</i>
The criteria for the creative PRODUCT concern the final production...	<ol style="list-style-type: none"> 1. <i>coherent</i> choices <i>consistent</i> with the objective and the intent developed by the student 2. <i>adaptation</i> to the context and its <i>relevance</i> for the targeted persons 3. <i>polished</i> and <i>harmonious</i> characteristics and its <i>innovative</i> approach 4. <i>convincing</i> rendering due to <i>skilful</i> utilization of techniques and means of expression specific to the field
The criteria for the creative PROCESS concern the production leading up to the final product...	<ol style="list-style-type: none"> 1. process observed is <i>dynamic</i> and <i>personal</i> and in the spirit of the proposed process 2. <i>relevant</i> research conducted <i>before</i> and <i>during</i> production 3. <i>clear</i> demonstration of the four skills associated with creative thinking (fluidity, flexibility, originality and complexity)... 4. <i>relevant</i> utilization of knowledge, techniques and language specific to the field
The criteria for the creative PERSON /DISCOURSE concern discourse and behaviours...	<ol style="list-style-type: none"> 1. <i>in-depth, accurate</i> reflection leading to a <i>sensitive, justified</i> and <i>coherent</i> interpretation ... (content of the discourse) 2. <i>convincing</i> (oral or written) communication ... (form of the discourse) 3. <i>assured</i> demonstration of professional behaviours and <i>personal</i> attitudes (interpersonal skills) deemed important to the field

ELEMENTS OF THE EVALUATION GRID WITH THREE COMPREHENSIVE DESCRIPTIVE SCALES

Many elements were taken into account to guide the production of the descriptive scales found at the end of this document. Assimilating these elements can help teachers reflect on adapting the assessment tools to their subject area. The elements below are explained in the following text:

- Number of descriptive scales
- Type of descriptive scales
- Weighting
- Decisive criteria
- Number of performance levels
- Generic aspect of formulating the performance levels
- Glossaries accompanying the descriptive scales
- Description of the performance levels
- Marking scheme
- Format of the assessment tools

Number of descriptive scales

Choosing to construct an evaluation grid based on three descriptive scales, including one scale per P, makes it possible to distinguish among the 3P as objects of evaluation.³ This means that the dimension (or the P) is clearly isolated and identified with regard to the learning outcomes associated with the P in question. This kind of grid also avoids confusing the criteria and losing sight of their meaning and their context. Moreover, adding the word creative to the 3P is intended to clarify that this involves an assessment in a context of demonstrating creativity. Lastly, a single comprehensive descriptive scale composed of eleven generic criteria would be difficult to construct and to use when correcting the students' work.

However, the number of criteria and scales can be adapted according to the needs of the required task and the context. Such a possibility is illustrated in the example provided on page 18. In this example of a scale composed of one criterion per P, the intent is to take an overall view of the development of creative thinking. Observation is focused on the demonstration of the four skills associated with creative thinking (creative **process**), the demonstration of openness to risk-taking (creative **person**) and on the result and the approach (creative **product**).

Type of descriptive scales

The type of descriptive scale to be constructed—analytical or comprehensive—is an element to be considered. The descriptive scales found at the end of the document are of the comprehensive type. They make it possible to take an overall view in the course of professional judgment, because the criteria are grouped together in a descriptive paragraph

³ An object of evaluation indicates what the evaluator should consider.

for each of the performance levels. The resulting mark or score applies to all the criteria of the scale.

Several factors may influence teachers in choosing one type of descriptive scale over another. Whichever one they choose, they can convert the comprehensive scales into analytical descriptive scales for each of the criteria. To do so, the teacher must separate the generic criteria and group together the sentences that describe the performance levels for each of the criteria.⁴ In this case, each criterion is evaluated individually. The total for all the criteria represents the final mark or score.

Weighting

The relative weight assigned to each of the 3P through correspondence to a percentage weighting is not indicated in the descriptive scales. The data gathered in the course of the research did not allow us to define generic information about weighting. Thus, teachers are required to establish the weighting for the 3P based on the program, the subject area, the competencies, the course, the required task and the learning outcomes.

Decisive criteria

The designation of a decisive criterion or decisive criteria facilitates the construction of the comprehensive descriptive scales, particularly during the stage of formulating the performance levels. The generic criteria on page 11 have relative weight that is not indicated as a percentage. They are numbered to give greater weight to the numbers 1, then to the numbers 2, and so forth. The following table shows the decisive criteria for each P. These choices originate from the analysis and the interpretation of the data gathered during the research with regard to the importance assigned by participants to certain criteria.

Decisive criteria for each P		
For the creative product , the criteria associated with choices (1) and context (2) are decisive.	For the creative process , the criteria associated with the process observed (1) and with research (2) are decisive.	For the creative person /discourse, the criterion associated with reflection (1) is decisive.

It should be noted that the weight assigned to each of the criteria could be changed to take into account the program, the subject area, the competencies, the course, the required task and the learning outcomes. In this sense, the order of presentation of the generic criteria found on page 11 is not prescriptive. It can be adapted to the context, to take into account the importance assigned to certain criteria based on progressive creative learning related to the program competencies.

⁴ To observe examples of adapted analytical descriptive scales based on Mastracci's tools (2011), consult appendix B in *Outils d'évaluation des apprentissages de la créativité en graphisme*. This RCCFC collaborative project between New Brunswick Community College – Campus de Dieppe and Cégep Marie-Victorin was carried out during the 2011-2012 academic year. The document can be downloaded at the following address: http://rccfc.ca/pdf/rapport_final_CCNB_Marie-Victorin.pdf

Number of performance levels

It is common to observe a descriptive scale composed of four or five performance levels. The data gathered in the course of the research highlighted the difficulty of nuancing the description of a scale with five performance levels, particularly when four of the five levels represent passing levels. Thus, four performance levels were selected for the descriptive scales, three of which represent passing levels. The description of the methodology used as the basis for drafting the performance levels is found on page 10. The performance levels are called: excelling, expressing, emerging and not yet evident. They refer to observations related to the concept of creativity.

The descriptive scales can be adapted based on teachers' assessment practices in order to include the desired number of performance levels while at the same time describing the nature of each level.

Generic aspect of formulating the performance levels

Drafting the generic formulation of the performance levels follows the rationale of the generic criteria. During this stage of producing the tools, it was important to avoid including explanations that would only apply to one targeted study program. However, this choice limits the use of the tools, because they do not represent a turnkey evaluation grid. On the other hand, the generic aspect of the tools resulting from our research means they can be adapted to one's subject area. This involves making the formulations more meaningful by integrating explanations or examples drawing on specific vocabulary related to one's subject area.

In order to make the descriptions neutral, a formulation that refers to the indicators associated with the creative **product**, the creative **process** and the creative **person/discourse** is preferred. The term "student" is avoided⁵ so that it is not perceived as a description of the qualities of the person being evaluated.

It should be noted that the generic criteria and the descriptive scales are formulated for use by teachers. The vocabulary and formulations could be adapted for the purposes of an evaluation grid used by students, for example during a self-assessment or peer-assessment activity.

Glossaries accompanying the descriptive scales

During the production of the tools, we took into consideration the adaptive aspect of the terms used to define the generic criteria. For this reason, a glossary accompanies each of the descriptive scales (pages 13, 15 and 17). The glossaries propose alternatives, definitions or explanations about the indicators and the qualities of the criteria. Producing glossaries enabled us to include all the terms derived from the research data, which may facilitate the reading of the descriptive scales and foster application in one's subject area. The glossaries

⁵ Note that two formulations include the term "student" (first criterion for both the creative **product** and the creative **person/discourse**) to clarify the indicators.

that accompany the descriptive scales in this document are not comprehensive. Terms can be added or excluded depending on one's subject area.

Description of performance levels

The most complex task of producing descriptive scales could well be perceived as the description of performance levels. Having access to students' work from previous years can facilitate this task. It may be helpful to determine the description of the performance levels in course-teams or departmental teams, in order to ensure evaluation fairness and equivalency. In actual fact, this involves establishing a clear, unified and consistent idea of expectations about the required task at hand. A number of questions may foster the emergence of these expectations and facilitate the process of determining the description and gradation of the performance levels, for example:

- Which competency (ies) does the task call upon?
- What is the expected level of mastery of resources?⁶
- What are the expectations for each performance level?
- What defines the boundary between the emerging level and the not yet evident level?
- What differentiates the excelling level from the expressing level?
- What is (are) the decisive or essential criterion or criteria?

The data gathered during the research guided the determination of the description and the gradation of the performance levels. Generally speaking, each of the sentences in a paragraph corresponds to a criterion. In some cases, two sentences are combined as one to better define the meaning of the criteria.

There are different ways of determining the gradation of performance levels. For the tools developed here, gradation is based on the degree of expected quality, often qualified by an adverb or by the choice of another adjective. To facilitate the reading of the performance levels, underlining indicates the gradation of one level with regard to the higher level. The descriptive scales found at the end of the document represent a prototype. There may be grey areas. Adapting the tools to specific subject areas and testing them in the classroom may enhance their validity.

The research participants validated the accuracy of the descriptions and suggested a few ideas to clarify them for the subject areas they teach. According to their validation, the current state of the tools resulting from our research seems better suited to tasks required at the end of a study program. In a course at the outset of a program, expectations of creativity could be less demanding than for a course at the end of a program. In such a context, the criteria qualities could be redefined so that they better reflect the level expected for the course.

The marking scheme

The marking scheme or marking system establishes the way in which performance levels are assigned a numerical value or marked. The data gathered during the research did not

⁶ Resources to be put to use can relate to knowledge, know-how or interpersonal skills. They can be internal (acquired or integrated) or external (consultation of books, resource-persons, etc.)

allow us to define generic information about this, so a marking scheme is not included with the descriptive scales. Thus, teachers in a study program will have to define the marking scheme that could be applied to their courses. For example: between 100 and 88 points = excelling, between 87 and 75 points = expressing, between 74 and 60 points = emerging and 59 points or less = not yet evident. This example is not prescriptive.

Format of the assessment tools

The simple format of the descriptive scales and the glossaries allows teachers full latitude for adapting it to their needs. Among other things, it can accommodate a comments area.

USE OF THE ASSESSMENT TOOLS

During validation of the tools resulting from our research, several ideas emerged regarding how they can be used in one's program or course. Here are just a few:

1. Discussion and coordination in departmental teams or course-teams to adapt and apply the criteria and the scales to the real circumstances of the program.
 - *Coordinated information can be integrated into the course outlines or can be used during a classroom learning activity. It can be used to inform students of the department's recommended assessment practices related to creativity.*
2. Development of an observation list that clarifies the expectations (or the indicators) for each of the criteria with regard to a course.
 - *The use of an observation list helps promote the learning of criteria and expectations during a classroom formative assessment activity. The students can use them during self-assessment, co-assessment or peer-assessment activities.*
3. Discussion in course-teams to clarify the importance to be assigned to each of the criteria based on the course, the learning outcomes, the objectives or the task, etc., through the assignment of a percentage weighting to explain the relative weight of each of the criteria.
 - *This kind of clarification may help enhance evaluation fairness and equivalency among teachers who give the same course, while making evaluation very explicit for the students.*
4. Discussion in departmental teams to clarify the importance to be assigned to each P based on the place of the course in the course grid and based on the development of course-related competencies.
 - *This kind of clarification may promote progress in creative learning, by targeting certain courses to develop the creative **process**, the creative **person**/discourse or the creative **product** based on a program-specific logic.*
5. Teaching and learning of the criteria during classroom learning activities, particularly the definition of the four intellectual skills associated with creative thinking (fluidity, flexibility, originality and complexity).
 - *The glossaries represent teaching material that can be used for classroom learning. The degree of difficulty of the four intellectual skills is a less common concept, which can aid professional judgment in creative learning and evaluation situations.*

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The following assessment tools were developed for the purpose of being reformulated, adapted and used by college educators so that their content and their form continue to evolve. Thus, they are protected under a Creative Commons contract. Thank you for abiding by the explanations for the use of the tools provided on the following page.

FURTHER EXPLORATION...

The purpose of this introductory text was to provide teachers with a means of facilitating their understanding of the tools resulting from this research, so that they can reflect on potential ways of adapting them to their subject area. The text may raise further questions regarding creativity, competency-based evaluation and the production of judgment tools. The following list of references suggests further reading for those who would like to explore these topics.

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ASSESSMENT TOOLS FOR EVALUATING CREATIVE LEARNING

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This document contains five assessment tools:

- a) Generic criteria for evaluating creative learning
- b) Comprehensive descriptive scale and glossary: Creative PRODUCT
- c) Comprehensive descriptive scale and glossary: Creative PROCESS
- d) Comprehensive descriptive scale and glossary: Creative PERSON/DISOURSE
- e) Example of an adapted comprehensive descriptive scale with three criteria (one per P)

Legend for the description of the levels (Freely adapted from Treffinger *et al.*, 2002, p. 49)

Excelling: the characteristics and qualities associated with the selected definition of the concept of creativity are presented through one or several tasks that attest to a superior level of originality, depth and quality.

Expressing: often and regularly shows characteristics and qualities associated with the selected definition of the concept of creativity. In addition, there are occasional signs of superior quality.

Emerging: demonstrates, in a limited manner, characteristics and qualities associated with the selected definition of the concept of creativity. The limitations concern the quality, regularity or relevance of the expected characteristics or qualities.

Not Yet Evident (fail): the characteristics and qualities associated with the selected definition of the concept of creativity are not sufficiently observable or evident.



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a) Generic criteria for evaluating creative learning

Creative product	<p>1-result consisting of <i>coherent choices consistent</i> with the objective and with the intent developed by the student</p> <p>2-result <i>adapted</i> to the context and perceived as <i>relevant</i> for the targeted persons</p> <p>3-<i>polished, harmonious</i> result, attesting to an <i>innovative approach</i>:</p> <ul style="list-style-type: none"> • <i>innovative</i> = the addition of a step to what already exists, new, inventive <p>4-<i>convincing</i> rendering that reflects <i>skilful utilization</i> of techniques and means of expression specific to the field</p> <p>N.B. The evaluation of a creative product presupposes acceptance by (or a positive reception from) experts in the targeted field (targeted clientele, experienced evaluators, spectators, audience, etc.)</p>
Creative process	<p>1-process observed is <i>dynamic</i> and <i>personal</i> and in the spirit of the proposed process</p> <p>2-<i>relevant</i> research performed <i>before</i> and <i>during</i> production</p> <p>3-<i>clear</i> demonstration of the four skills associated with creative thinking:</p> <ul style="list-style-type: none"> • fluidity = many relevant ideas (divergence) • flexibility = diversity of ideas; variety of ideas: (divergence) • originality = relevant associations far removed from the data in play; skilful, astute, ingenious solutions, that are unusual (divergence) • complexity = formulation of ideas; deepening of ideas; carefully chosen, articulated and polished ideas (convergence) <p>4-<i>relevant</i> utilization of knowledge, techniques and language specific to the field</p> <p>N.B. The evaluation of these criteria presupposes observation and documentation (the student's record of his work) of the stages and the ideas.</p>
Creative person/Discourse	<p>1-<i>in-depth, accurate</i> reflection leading to a <i>sensitive, justified and coherent</i> interpretation of his intent, his knowledge and the choices surrounding the result</p> <p>2-<i>convincing</i> (oral or written) communication due to an <i>organized, clear</i> structure and <i>appropriate</i> utilization of language and vocabulary specific to the field</p> <p>3-<i>assured</i> demonstration of <i>professional behaviours</i> (for example: autonomy, compliance with the schedule, ethical aspects...) and <i>personal attitudes</i> (for example: sensitivity, commitment, conviction, confidence, investment, openness to risks, attention to details...) deemed important to the field</p> <p>N.B. Criteria 1 and 2 require an evaluation of a written or oral presentation. Criterion 3 requires observation or self-evaluation by the person during the process and the production leading up to the result.</p>

Legend: **Bold type** represents the indicator for the criterion *Italics* indicate the quality of the criterion



Angela Mastracci, 2011

b) Comprehension descriptive scale: Creative PRODUCT

Excelling	The result consists of <i>coherent choices consistent</i> with the objective and with the intent developed by the student. The result is <i>adapted</i> to the context and it is perceived to be <i>relevant</i> for the targeted persons . The result is <i>polished and harmonious</i> , and it attests to an <i>innovative approach</i> . The rendering is <i>convincing</i> and reflects <i>skilful utilization</i> of techniques and means of expression specific to the field.
Expressing	The result consists of <i>coherent choices consistent</i> with the objective and with the intent developed by the student. The result <i>is generally suitable</i> to the context and is perceived as having <i>a degree of relevance</i> for the targeted persons . The result is <i>harmonious</i> and <i>attests, in part</i> , to an <i>original approach</i> . The rendering is <i>suitable</i> and reflects <i>adequate utilization</i> of techniques and means of expression specific to the field.
Emerging	The result consists of <i>generally coherent choices consistent</i> with the objective <u>or</u> with the intent developed by the student. The result is perceived to have a degree of <i>potential</i> for the targeted persons even though it is only <i>partly suitable</i> to the context . The result <i>may</i> be <i>harmonious</i> and <i>may partly attest</i> to an <i>original approach</i> . The rendering is <i>suitable</i> and reflects <i>adequate utilization</i> of techniques <u>or</u> means of expression specific to the field.
Not Yet Evident	The result consists of <i>relatively coherent choices consistent</i> with the objective and with the intent developed by the student. The result is <i>barely adapted</i> to the context and it <i>may</i> be perceived to be <i>inadequate</i> for the targeted persons despite partial <i>presence of</i> an <i>original approach</i> . The rendering <i>may</i> be <i>inadequate</i> despite <i>correct utilization</i> of techniques or means of expression specific to the field.

Bold type represents the indicator for the criterion, *italics* indicate the quality of the criterion and underlining indicates gradation from one level to the higher one.
The word **or** means: and/or.



Angela Mastracci, 2011

b) Glossary: Creative PRODUCT

Indicators:

Approach—elements and principles associated with the field

Choices—decisions, final selections

Context—the essentials of the situation or the required task: needs of the clientele, instructions, limitations, benchmarks, realism, time, etc.

Intent—inspiration, source of inspiration, orientation

Means of expression—ways or means of expressing oneself depending on the field

Objective—purpose, mandate, and work to be accomplished

Rendering—obvious aspects of the result: visual, verbal, musical, gestural, etc.

Result—product, idea, performance, drawing, text, activity, concept, etc.

Targeted persons—targeted clientele, targeted market, targeted public, observers, spectators, audience, etc.

Techniques—processes, strategies and skills (know-how) specific to the field

Utilization—application

Qualities:

Adapted—adjusted

Adequate—suitable

Coherent—logical, holds together, comprehensible

Generally coherent—logical on the whole

Relatively coherent—difficult to follow the logic or to see the connections

Consistent—conforming to

Convincing—enhancement, credibility, persuasive

Correct—little more than acceptable

Harmonious—balanced, pleasing, nothing superfluous

Innovative—the addition of a step to what already exists, new, inventive

Original—different from what is currently being done, and rare

Polished—developed, refined, detailed

Potential—possibility

Relevant—useful, functional, valid, having a meaning, meaningful, having added value

Skilful—relevant, mastered

Suitable—adequate

Partly suitable—minimally adequate

Generally suitable—adequate on the whole



Angela Mastracci, 2011

c) Comprehensive descriptive scale: Creative PROCESS

Excelling	The process observed is <i>dynamic</i> and <i>personal</i> in the spirit of the proposed process . It is supported by <i>relevant</i> research conducted <i>before</i> and <i>during</i> the production. The search for ideas <i>clearly</i> demonstrates the four skills associated with creative thinking: fluidity , flexibility , originality and complexity . The ideas indicate <i>relevant</i> utilization of knowledge , techniques and language specific to the field.
Expressing	The process observed is <i>valid</i> with regard to the proposed process . It is supported by <i>adequate</i> research conducted <i>before</i> and <i>during</i> the production. The search for ideas demonstrates skills such as fluidity and flexibility and <i>sometimes</i> attests to originality <u>or</u> complexity . The ideas indicate <i>adequate</i> utilization of knowledge , techniques and language specific to the field.
Emerging	The process observed is <i>valid</i> with regard to the proposed process . It is supported by research <i>conducted</i> <i>before</i> <u>or</u> <i>during</i> the production. The search for ideas demonstrates skills such as fluidity and flexibility and <i>may</i> attest to originality <u>or</u> complexity . <i>Some of the</i> ideas indicate <i>adequate</i> utilization <i>of</i> knowledge , techniques and language specific to the field.
Not Yet Evident	The process observed <i>may</i> be <i>inadequate</i> with regard to the proposed process . It is <i>not sufficiently</i> supported by research conducted <i>before</i> or <i>during</i> the production. The search for ideas <i>barely</i> demonstrates the presence of the four skills associated with creative thinking even though <i>some</i> ideas <i>may</i> indicate correct utilization of knowledge , techniques or language specific to the field.

Bold type represents the indicator for the criterion, *italics* indicate the quality of the criterion and underlining indicates the gradation from one level to the higher one.

The word **or** means: and/or.



Angela Mastracci, 2011

c) Glossary: Creative PROCESS

Indicators:

Ideas—thoughts, sketches, drawings, concepts, outlines, etc., based on the field

Knowledge—theoretical knowledge of a declarative type, specific to the field

Language—means of expression based on the field

Process observed—process, set of stages perceived during the situation or the required task

Proposed process—process suggested before the start of the production

Research—traces of documentation of one's intentions and ideas (creativity log, research file, experiment records, study file, etc.)

Search for ideas—traces of creative thinking (divergent and convergent)

Skills—intellectual skills associated with creative thinking (in increasing order of difficulty):

Fluidity—many relevant ideas (divergence)

Flexibility—diversity of ideas; variety of ideas: (divergence)

Originality—relevant associations far removed from the data in play; skilful, astute, ingenious solutions that are unusual (divergence)

Complexity—formulation of ideas; deepening of ideas; carefully chosen, articulated and polished ideas (convergence)

Techniques—processes, strategies and skills (know-how), including creativity techniques specific to the field

Utilization—application

Qualities:

Adequate—suitable

Barely—insufficiently

Before—prior, preliminary

Clearly—easily observable, explicitly

Correct—little more than acceptable

During—in the course of

Dynamic—active, spirit of initiative

Personal—shaped by the characteristics of the person being assessed, authentic

Relevant—meaningful, intelligent, appropriate

Sometimes—occasionally

Sufficiently—enough, acceptably

Valid—having a degree of value, importance or interest



Angela Mastracci, 2011

d) Comprehensive descriptive scale: Creative PERSON/DISCOURSE

Excelling	The student's discourse attests to <i>in-depth, accurate</i> reflection leading to a <i>sensitive, justified</i> and <i>coherent</i> interpretation of his intent , his knowledge and the choices surrounding the result . Written or oral communication is <i>convincing</i> due to an <i>organized, clear</i> structure and <i>appropriate</i> utilization of language and vocabulary specific to the field. There is <i>assured</i> demonstration of <i>professional</i> behaviours and <i>personal</i> attitudes deemed important for the field (specify them), through the product , the process and the discourse .
Expressing	The student's discourse attests to <i>accurate</i> reflection leading to a <i>justified</i> and <i>coherent</i> interpretation of his intent , his knowledge and the choices surrounding the result . Written or oral communication is <i>suitable</i> due to an <i>organized</i> structure and <i>correct</i> utilization of language and vocabulary specific to the field. There is demonstrated evidence of <i>some</i> <i>professional</i> behaviours and <i>personal</i> attitudes deemed important for the field (specify them), through the product , the process and the discourse .
Emerging	The student's discourse attests to <i>a degree of</i> reflection leading to a <i>coherent</i> interpretation of his intent , his knowledge and the choices surrounding the result . Written or oral communication is <i>suitable</i> due to an <i>organized</i> structure and <i>correct</i> utilization of language <u>or</u> vocabulary specific to the field. There is demonstrated evidence of <i>basic</i> <i>professional</i> behaviours and <i>personal</i> attitudes deemed important for the field (specify them), through the product , the process <u>or</u> the discourse .
Not Yet Evident	The student's discourse attests to a degree of reflection but <u>raise doubts</u> about <i>a coherent</i> interpretation of his intent , his knowledge and the choices surrounding the result . Written or oral communication <u>may</u> present some <i>deficiencies</i> in the structure , <u>or</u> in the utilization of language or vocabulary specific to the field. Demonstration of <i>a degree of basic</i> <i>professional</i> behaviours and <i>personal</i> attitudes deemed important for the field (specify them) <u>may</u> be <i>absent</i> , through the product , the process or the discourse .

Bold type represents the indicator for the criterion, *italics* indicate the quality of the criterion and underlining indicates the gradation from one level to the higher one.

The word **or** means: and/or.



Angela Mastracci, 2011

d) Glossary: Creative PERSON/DISCOURSE

Indicators:

Personal attitudes—behaviours conforming to the individual qualities associated with creativity based on the field (sensitivity, commitment, conviction, confidence, investment, openness to risk, attention to detail, etc.).

Professional behaviours—behaviours conforming to the qualities associated with the trade or the profession in the field (autonomy, abiding by deadlines, ethical aspects, etc.)

Choices—decisions, final selections

Communication—expression, formulation

Demonstration—demonstrable evidence

Discourse—words, oral or written discourse

Intent—inspiration, source of inspiration, orientation

Interpretation—adaptation, representation, meaning, translation, development, dialogue

Knowledge—theoretical knowledge of a declarative type, specific to the field

Language—communication tool, for example: The French language

Process—process, set of stages

Product—result, outcome

Reflection—introspection, thoughts, analysis

Result—product, idea, performance, drawing, text, activity, concept, etc.

Structure—form

Utilization—application

Vocabulary specific to —language specific to the field

Qualities:

Absent—missing, not observable

Accurate—founded

Appropriate—good, opportune

Assured—attested, convincing, established

Clear—explicit

Coherent—logical, holds together, comprehensible

Convincing—enhancement, credibility, persuasive

Correct—little more than acceptable

Deficient—incomplete, insufficient

Doubtful—uncertain, questionable

In-depth—detailed, explored in-depth, well thought-out

Justified—well argued

Organized—methodical, systematic

Sensitive—perceptible, appreciable, identifiable

Suitable—adequate



Angela Mastracci, 2011

Example of an adapted comprehensive descriptive scale with three criteria (one per P):
For a situation in which learning objectives are mainly concerned with the
development of creative thinking
(divergent and convergent)

Three criteria, one per P

Process: *clear* **demonstration** of the four **skills** associated with creative thinking

Person: *assured* **demonstration** of *personal* **attitudes** (openness to risks)

Product: *polished, harmonious* **result** that attests to an *innovative* **approach**

Excelling	The search for ideas <i>clearly</i> demonstrates the four skills associated with creative thinking: fluidity , flexibility , originality and complexity of ideas. There is <i>assured</i> demonstration of <i>personal</i> attitudes deemed important for the field (openness to risks), throughout the process and the product . The product is <i>polished</i> and <i>harmonious</i> , and it attests to an <i>innovative</i> approach .
Expressing	The search for ideas demonstrates skills such as fluidity and flexibility and <i>sometimes</i> attests to originality <u>or</u> complexity of the ideas. There is demonstration of <i>personal</i> attitudes deemed important for the field (openness to risks), throughout the process and the product . The product is <i>harmonious</i> and attests, <i>in part</i> , to an <i>original</i> approach .
Emerging	The search for ideas demonstrates skills such as fluidity and flexibility and <i>may</i> attest to originality <u>or</u> complexity of the ideas. There is demonstration of <i>basic</i> <i>personal</i> attitudes deemed important for the field (open mindedness), throughout the process . The product <i>may</i> be <i>harmonious</i> and <i>may partly</i> attest to an <i>original</i> approach .
Not Yet Evident	The search for ideas <i>barely</i> demonstrates the presence of the four skills associated with creative thinking. The demonstration of <i>basic</i> <i>personal</i> attitudes deemed important for the field (open-mindedness) <i>may be absent</i> throughout the process . The product <i>does not attest to</i> a <i>sufficiently</i> <i>harmonious</i> or <i>original</i> approach .

Bold type represents the indicator for the criterion, *italics* indicate the quality of the criterion
and underlining indicates the gradation from one level to the higher one.
The word **or** means: and/or.



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